

FACULTY OF MUSIC UNIVERSITY OF TORONTO

Opera Division
presents

Opera Excerpts

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MacMILLAN THEATRE

FRIDAY, NOVEMBER 25, 1988

SATURDAY, NOVEMBER 26, 1988

8:00 PM

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PROGRAM

THE MAGIC FLUTE

Mozart

Scene from Act I (in English)

	<u>NOVEMBER 25</u>	<u>NOVEMBER 26</u>
Tamino	James Fast	Douglas Jamieson
First Lady	Rebecca Poff	Valdine Anderson
Second Lady	Rayanne Dupuis	Jo-Anne Bergeron
Third Lady	Lori Klassen	Pamela MacDonald
Papageno	Russell Braun	Gordon MacLeod

James Fraser-Craig, Musical Director
Constance Fisher, Stage Director
Judith Ginsburg, Pianist

CENDRILLON

Massenet

Act III, Scene 1 (in French)

	<u>NOVEMBER 25</u>	<u>NOVEMBER 26</u>
Cendrillon	Elizabeth Turnbull	Norine Burgess
Noémie	Jackalyn Pipher	Rayanne Dupuis
Dorothée	Catherine Janus	Monica Whicher
Madame de la Haltière	Elizabeth Mabee	Margaret Terry
Pandolfe	Jeffrey Carl	Richard Theiss

Michael Evans, Musical Director
Michael Albano, Stage Director
John Greer, Pianist

MEFISTOFELE

Boito

Act III, Scene 1 (in Italian)

	<u>NOVEMBER 25</u>	<u>NOVEMBER 26</u>
Margherita	Suzanne Kompass	Catherine Janus
Faust	John Kritter	Robert Hennig
Mefistofele	Gordon MacLeod	Paul Sketris

Michael Evans, Musical Director and Pianist
Michael Albano, Stage Director

* * * INTERMISSION * * *

HUGH THE DROVER

Vaughan Williams

Scene from Act I

	<u>NOVEMBER 25</u>	<u>NOVEMBER 26</u>
Mary	Jo-Anne Bergeron	Suzanne Kompass
Aunt Jane	Susan Hirst	Elizabeth Turnbull
Hugh	Robert Hennig	John Kriter

John Greer, Musical Director and Pianist
Constance Fisher, Stage Director

SAMSON ET DALILA

Saint-Saëns

Scene from Act II (in French)

	<u>NOVEMBER 25</u>	<u>NOVEMBER 26</u>
Dalila	Norine Burgess	Susan Hirst
The High Priest of Dagon	Matthew Thomas	Jeffrey Carl

Stephen Ralls, Musical Director and Pianist
Constance Fisher, Stage Director

FALSTAFF

Verdi

Act I, Scene 2 (in English)

	<u>NOVEMBER 25</u>	<u>NOVEMBER 26</u>
Alice Ford	Monica Whicher	Rebecca Poff
Meg Page	Pamela MacDonald	Lori Klassen
Nanetta	Valdine Anderson	Jackalyn Pipher
Dame Quickly	Margaret Terry	Elizabeth Mabee
Ford	Richard Theiss	Matthew Thomas
Fenton	Tim Stiff	James Fast
Dr. Caius	Douglas Jamieson	Russell Braun
Bardolph	John Kriter	Robert Hennig
Pistol	Paul Sketris	Thomas Fleming

James Fraser-Craig, Musical Director (Nov. 25)
John Greer, Musical Director (Nov. 26)
Michael Albano, Stage Director
Stephen Ralls, Pianist

NOTES

THE MAGIC FLUTE

Mozart

Prince Tamino is being pursued through a forest by a fearful serpent and is saved from death only by the intervention of the mysterious Three Ladies. Papageno, the birdcatcher, enters and boasts of having killed the serpent which was threatening Tamino, but is silenced by the Three Ladies who padlock his mouth and give him water and a stone, instead of food and wine, as a punishment for telling lies.

On the orders of their mistress, the Queen of the Night, the Ladies give Tamino a portrait of the Queen's daughter, Pamina, who they say is held captive by the wicked Sarastro and awaits rescue. Tamino vows to save her and sings of his love for her.

Papageno tries to leave, but the Ladies tell him that he must accompany Tamino. They give Tamino a flute, and Papageno some bells as parting gifts before sending them both on their way with the comforting advice that they will be guided on their journey by three Spirits.

CENDRILLON

Massenet

It has been assumed that the extraordinary success of Humperdinck's *Hansel and Gretel* prompted Jules Massenet to turn his attentions to a more whimsical operatic genre. Basing his opera upon the familiar Charles Perrault rags-to-riches fable, Massenet completed the work in 1893, though it did not receive its premiere until 1899.

Having made her midnight departure from the Prince's ball, Cendrillon (Cinderella) has returned home distraught. Her step-mother (Madame de la Haltière) and step-sisters burst upon the scene berating Pandolfe (Cinderella's real father) with unusual relish. The mysterious visitor at the Prince's ball has caused quite a sensation and a diversity of opinion. The women complain bitterly of the girl's boldness while Pandolfe extols her simple charms. Madame de la Haltière blames Pandolfe for his poor breeding and outlines at length details of her own prestigious family tree. When Cendrillon questions her step-mother as to the Prince's reaction, Madame de la Haltière falsely replies that the Prince was displeased with his uninvited guest. In despair, Cendrillon swoons and Pandolfe, losing his temper, drives the women away. Left alone, Cendrillon and her father recall memories of earlier times. Pandolfe vows to take his daughter away from their unhappy household.

MEFISTOFELE

Boito

While Faust's relationship with Gretchen (Margherita) is central to Gounod's *Faust*, it is but one incident in Boito's vast operatic canvas. However, the madness and redemption of Margherita occur in both operas. Faust, overcome by remorse at having abandoned the girl, has come to the prison in an attempt to rescue her. In her madness, Margherita has poisoned her mother, drowned her child, and is awaiting execution. Mefistofele attempts to expedite the escape but the girl is beyond help. As the Evil One is about to claim her soul, a voice from Heaven proclaims her salvation.

HUGH THE DROVER

Vaughan Williams

Spring in the English countryside and 'fair day': Mary and her Aunt Jane watch as the revellers depart -- following the Morris dancers. It is the day before Mary's wedding to John, the butcher, whom her father -- Jane's brother, has chosen for his son-in-law. When Mary admits her fear and dislike of John, Jane tries to reassure her that a baby will dispel her unhappiness. Mary replies that she wants to be free but knows she is 'caged': 'I know my duty -- I will obey'. As she speaks, Hugh enters and listens. He is a drover whose job it is to round up the ponies for the army. He parodies her last words and sings a half-mocking little tune urging the 'sweet linnett that longs to be free to hop into the cage'. Aunt Jane attempts to draw Mary away from this 'vagabond' but Mary remains spellbound as Hugh, now strongly attracted to the girl, describes his free and happy life. When Aunt Jane runs off to get her brother, Mary and Hugh declare their love.

SAMSON AND DALILA

Saint-Saëns

Samson, a warrior of mysterious and fabled might, has led an uprising of Israelites against the forces of the Philistines. Dalila, priestess of the Philistines, is determined to discover the secret of Samson's strength and she has arranged a meeting with him at her dwelling in the valley of Sorek. She calls on love to aid her in bringing about the warrior's downfall as the High Priest of Dagon encourages her in this important venture.

FALSTAFF

Verdi

As the opera begins, Sir John Falstaff, a portly, good-humoured rascal of fifteenth-century Windsor is found surrounded by his knavish cronies, Bardolph and Pistol. Unruffled by the accusations of Dr. Caius, the town physician, that the fat knight's friends have robbed him, Falstaff -- in debt as usual -- seeks to better his fortunes. He will woo two lovely ladies at once and then steal their gold. His henchmen defiantly refuse to carry his missives and protest that their honour is at stake. Sir John gives the notes to a page and reports that such talk of honour is humbug.

In the ensuing scene, Mistress Ford and her daughter Nanetta meet their neighbours Mistress Page and Dame Quickly, and compare the notes that Sir John has sent. He has sent the same passionate message to both Mistress Ford and Mistress Page. While greatly amused, the ladies are, nonetheless, insulted and decide to punish Falstaff's impudence. Meanwhile, Ford arrives with Caius, Pistol and Bardolph, who hasten to appease the abnormally jealous Ford of Falstaff's intentions. With them comes the young gentleman Fenton, who seeks to woo Nanetta and remains to snatch a kiss from his beloved. They are interrupted by the return of the three ladies who have decided to let Dame Quickly invite Falstaff to visit Mistress Ford; she, in turn, will confront him with Mistress Page. Independently, the men have agreed that Ford shall go to Falstaff, under another name, to encourage the knight in his courtship. The scene culminates in an ensemble of uncommon complexity and brilliance.

OPERA DIVISION

Musical Director	JAMES FRASER-CRAIG
Head Coach & Conductor	MICHAEL EVANS
Stage Directors	MICHAEL ALBANO, CONSTANCE FISHER
Music Staff	GEORGE BROUGH, JOHN GREER, STEPHEN RALLS
Associate Co-ordinators	MICHAEL ALBANO, CONSTANCE FISHER
Administrative Secretary	TINA ORTON

PRODUCTION STAFF

Technical Director/Lighting Designer	FRED PERRUZZA
Stage Manager	* CHRIS PORTER
Assistant Stage Manager	JUDIE BROKENSHIRE
Technical & Production Assistants	JOE LESNIAK, SCOTT THOM

* * * * *

Wardrobe Mistress	DIANE McCANN DAVIS
Assisted by	ALEXIA KLYSH
Make-up Supervisor	JACK MEDHURST
Assistants/crew	from MEDHURST STUDIO, MAKE-UP CENTRAL
Wig Mistress	FINA KHAN
Assisted by	DEBBIE VANDELAAR

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Props	WULF
Scenic Artist	RICHARD MONGIAT, ELIZABETH WHISKINGS
Carpenter/Board Operator	HOWARD THORNLEY
Flyman	MICHAEL SWITZER
Stage Crew	JIM EARLS, DOUG PETTICAN, ANDY PARKS

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* Courtesy of Canadian Actor's Equity Association

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The Faculty of Music cordially invites you to attend other events in the Edward Johnson Building. Throughout the year, there are many recitals by Faculty members and students, as well as orchestra, band, choral, jazz and opera performances. Information is available in the Calendar of Events, which may be picked up in the Main Lobby near the Box Office. For information, telephone 978-3744.

UNIVERSITY OF TORONTO • FACULTY OF MUSIC
OPERA DIVISION

PRESENTS

LA CANTERINA

BY HAYDN (IN ENGLISH)

and the Canadian premiere of

IOLANTA

BY TCHAIKOVSKY (IN ENGLISH)

MARCH 3, 4, 10 & 11, 1989... 8 PM

MACMILLAN THEATRE

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